

CHAPTER V. SILVER LOTUS AWARDS-NATIONAL FILMS

i. Cross Cultural Flows in National Film Award Winning Best Male Playback Singer: 1967-1995

This is very important to our study as we are examining the influence of cross-cultural flows on national integration through Bollywood musicals. These awards for best male singer have been instituted since 1967. Among all the singers, it is K.J. Yesudas that had won the award as many as seven times. After K.J. Yesudas, it was S.P. Balasubramanyam who had won the award for five times. Singers Hemant Kumar and Manna Dey had won these awards two times each. Rest of the singers including Mohammad Rafi had made one time each. However, one important aspect of these awards is that the conventional and traditional music maestros like M. Balamurali Krishna (*Hamsageethe*, 1975) and Bhimsen Joshi (*Ankhahee*, 1984) have also bagged the national awards for their singing in these popular films. Both K.J. Yesudas and S.P. Balasubramanyam have won the awards for their singing in other than their own mother tongues. Even Manuel has observed that Yesudas and Janaki from South are the favourites of film industry though in our study we found Yesudas, S.P. Balasubramanyam and P. Susheela, followed by Janaki (in the late 1990s) have become the favourites of the industry (1988: 163).

For instance Yesudas (*Chitchor*, 1976)---*Gori Tera Gao Bada Pyaara*--- is a reverberating melody in the rural settings of India. With the music scoring by Ravindra Jain, the song keeps haunting even after several decades. Similarly Balasubramanyam's song (*Ek Dujhe Ke Liye*, 1981)—*Tere Mere Beech Mein*—is another song driving youth to madness of pairing and singing in expanse. Amongst this generation singers it is P. Unnikrishnan the youngest singer, though he made it to national award at an early age. This apart, S.P. Balasubramanyam's songs in *Sankarabharanam* had culturally revived the music tastes of Indian audience in general in traditional Carnatic music and soon all over India music schools both in Carnatic and Hindustani traditions have sprung up. Further they become part of reality shows on television starting with Sony TV's 'Indian Idol'. The following list gives a glimpse of these songs and their singers who made them to the national awards.

Upkaar (1967), Mahendra Kapoor, *Mere Desh Ki Dharti*; *Mere Huzoor* (1968), Manna Dey, *Jhanak Jhanak Tori Baaje Paayaliya*; *Aradhana* (1969), Sachin Dev Burman, *Safal Hogi*

Teri Aradhana ; *Mera Naam Joker* (1970) and *Nishi Padma* (1970), Manna Dey *Ae Bhai Zara Dekh ke Chalo* and *Ja Khushi Ora Bole*; *Nimantran* (1971), Hemant Kumar, *Sinha Prishhthe Bhar Koriye*; *Achanum Bappayum* (1972), K. J. Yesudas, *Manushyan Mathangale*; *Gayathri* (1973), K. J. Yesudas, *Padmatheerthame Unaroo*; *Rajnigandha* (1974), Mukesh, *Kahi Baar Yoon Bhi Dekha Hai* , *Hamsageethe* (1975), M. Balamuralikrishna, *Himadri Suthe Pahimam*; *Chitchor* (1976), K. J. Yesudas, *Gori Tera Gaon Bada Pyaara*, *Hum Kisi Se Kum Nahin* (1977), Mohammed Rafi, *Kya Hua Tera Vaada*; *Kaadu Kudre* (1979), Shimoga Subbanna, *Kaadu Kudure Odi Banditta*; *Sankarabharanam* (1979), S. P. Balasubrahmanyam, *Om Kaara Nadhaanu* ;*Hirak Rajar Deshe* (1980), Anup Ghoshal, *Paaye Podi Baghmama*; *Ek Duje Ke Liye* (1981), S. P. Balasubrahmanyam, *Tere Mere Beech Mein*; *Meghasandesam* (1982), K.J.Yesudas, *Aakaasha Deshaana*; *Saagara Sangamam* (1983) S. P. Balasubrahmanyam, *Vedam Anuvuvuna*; *Ankahee* (1984), Bhimsen Joshi, *Thumak Thumak*; *Srinarayana Guru* (1985), P. Jayachandran; *Sivasankara Sarva Saranya Vibho*; *Lalan Fakir* (1986), Hemant Kumar, All Songs; *Unnikale Oru Katha Parayaam* (1987), K. J. Yesudas, *Unnikale Oru Katha Parayaam*; *Rudraveena* (1988), S. P. Balasubrahmanyam, *Cheppaalani Undi*; *Chhandaneer* (1989), Ajoy Chakraborty; *Dolon O Champa Bone*; *His Highness Abdulla* (1990), M. G. Sreekumar, *Naadharoopini Sankari Pahimam*, *Bharatham* (1991) K. J. Yesudas, *Rama Katha Ganalayam Jeevana Chaitra* (1992), Rajkumar, *Naadamaya Ee Lokavellaa*; *Sopanam* (1993), K. J. Yesudas, All songs; *Kadhalan* (1994) *Pavithra* (1994), P. Unni Krishnan for two songs-- *Ennavale* and *Uyirum Neeye* . *Sangeetha Sagara Ganayogi Panchakshara Gavai* (1995), S. P. Balasubrahmanyam, *Umandu Ghumandu Ghana Garaje Badara*.

Categorization of Songs by Male Singers

A critical analysis of these songs has yielded us some important gleanings. Firstly most of the songs which bagged national awards for male singers are devotional followed by romantic songs. Though the first ever song given national award under this category is a patriotic song from the film *Upkaar* (1967) sung by Mahendra Kapoor, subsequently no patriotic song was chosen. In other words, there is a message that it is devotion that connects the entire country. There is an argument of the nationalist school of thought that says that 'though India has polytheistic approach to God, there is an under current of unity passing through this polytheistic philosophy'. 'That God has many forms but God is one'- is

reinforced from the manner these devotional songs had taken precedence over other songs. Further, the romantic songs have taken a place of pride for Indian youth in several parts of India and they tend to be cross-cultural in their love and admiring the tunes of love irrespective of language from which the song emanated. Even songs that reflected love have been correlated to God both in success and failure either as a tribute to God or as a prayer to god for the success of their love (See Photos of worship of God in Photos 18-19).

Other than these categories we have stumbled upon certain songs which are just songs sung during travel. Though we believe that Indian songs always contextualize some narrative, certain travel songs have virtually nothing to offer as a narrative too. Eg. *Unnikale Oru Katha Parayaam* sung by K. J. Yesudas in the same title of the film *Unnikale Oru Katha Parayaam* (1987). The song starts with the opening shot of sun rise and a horse cart carrying children and the hero Mohanlal moves racing against the rising Sun background. Mohanlal begins to play a classical tune on his flute which is joined by Yesudas rendering later. Initial shots are silhouettes which are common filming technique of songs in South Indian tradition (See Photos 21).

Another song that we found difficult to categorize was from the film *Kaadu Kudre* (1978). The song was sung by Shimoga Subbanna with the same title--*Kaadu Kudure Odi Banditta*. This is a pure folk song shot completely at night with the rural people dancing around the fire in the foreground of a village setting. Though photography is very brilliant, the song is a reflection of more localized tribal tradition.

Moving image analysis of Patriotic songs

Here is a brief description of the songs that are available to us as sample from the universe with correlation to the cross cultural images. For instance, the song in the film *Upkaar* (1967) -*Mere Desh Ki Dharti*- begins with the sun raise shot over sacred river waters. With traditional orange colour of sun splattering on the waters, the religious symbol of Indian philosophical system of sanctity (as may be seen in wearing orange/ochre robes or dhotis by priests or sadhus) is invoked in the beginning of the song (See Photos 18). This colour is unifying color in terms of devotional systems, irrespective of different ideological schools of thought, in India. Next shot-cut to cut- shows a temple, and the shot is shown in inversion of the temple in the waters of the sacred pond adjoining the temple, which is again a common

Comparative Frames of Cross-cultural symbols of films from Devotional and Patriotic Sub-themes



Photos 18: Scenes from the Hindi film *Upkaar* (1967), Bengali film *Lalan Fakir* (1986), Malayalam film *Unnikale Oru Katha Parayaam* (1987) and Kanada film *Jeevana Chaitra* (1992). Cultural symbol- playing flute.



Photos 19: Scenes from Hindi film *Upkaar* (1967), *Aradhana* (1969) and Telugu film *Rudraveena* (1988). Cultural symbols- Temples in various angles and shots as backdrops.



Photos 20: Scenes from Hindi film *Upkaar* (1967), Malayalam film *Sree Narayana Guru* (1985) and Kanada film *Jeevana Chaitra* (1992). Cultural symbols- God and its symbols.



Photos 21: Scenes from Hindi film *Aradhana* (1969) and Malayalam film *Unnikale Oru Katha Parayaam* (1987). Cultural symbol- Singing on a horse cart as extended narrative-relating to theme.

practice in India. The birds which are on the banks of the pond will fly and revert over the temple. Subsequent shots will take us to the women folk going to village fields along the side of the pond bed and the hero emerging with a plough on shoulders singing the song.

The song not only reveals the greatness of what 'mother soil' is for farmer and the people of country though rich visuals of agricultural activity but also portrays the contrastive culture creeping into urban settings. Visuals of a five star hotel swimming pool where bikini clad women plunge into water to swim and pop culture and dance in a five star hotel contrast with the rural sari clad women in their traditional attire dancing in native folk instruments. From opening sequence of the song till the end, except western visuals of star hotel, the flute is shown both as a devotional instrument and as an instrument that is easily accessible to folks in villages.

The song in Telugu film –*Cheppalani Undi*–from film *Rudraveena* (1988), is a reflection of the heroes struggle to remove casteism from the minds of rural people. The protagonist of the film marries an outcaste woman and tries to bring reform among the rural outcaste people. In the process, he encounters a number of hurdles and humiliations. The song portrays this in the back drop of visuals correlating to the symbols of nature.

Moving images of Romantic Songs

Manna Dey's *Jhanak Jhanak Tori Baaje Paayaliya* in *Mere Huzoor* (1968) is a simple song of romance. Same is the case with another two songs of Manna Dey for which he won the national award for the same year. It is a unique distinction of Manna Dey for that matter. He won the national award for the Hindi film --*Mera Naam Joker* (1970) and Bengali film --*Nishi Padma* (1970). The song *Ae Bhai Zara Dekh ke Chalo* in *Mera Naam Joker* opens up with the circus shots where animals do a number of exercises to generate fun. In the Bengali film *Nishi Padma* (black and white), he sings a melodious tune asking his wife to serve him liquor in the song--- *Ja Khushi Ora Bole*. The song through its visuals conveys how many households have turned into the liquor shops where wives will be serving the liquor to their husbands. The domestic situation contrasts with similar scenes in the liquor dens outside.

In the film *Aradhana* (1969), S.D.Burman sings the song-- *Safal Hogi Teri Aradhana*- as a background scoring correlating the failure of heroine's love with that of devotion seeking for the blessing of the heroine's love. Appeal to god will be seen in both visuals of temple outside and inside of her house (See Photos 21, 26). These images of god are universally

connecting among Hindus. The sorrow or the grief of the heroine expounding out of song is shown in heavily laden clouds and the accompanying rain when her father passes away. The sniffing out of lamp is another indication of departing soul across India. The birth of the child and lotuses in the near by pond are all nationalistic images embedded in the song.

The song in the film *Rajnigandha* (1974) sung by Mukesh-- *Kahi Baar Yoon Bhi Dekha Hai*—offers a woman's torn life between two men. The dilemma is well reflected in her facial expressions as two men Sanjiv and Naveen enter her life at various stages and both give her opportunity to her to understand them. It is a sensational feminist hit film in 1970s.

The song of Yesudas from *Chitchor* (1976), *Gori Tera Gaon Bada Pyaara*, is a romantic tune composed by Ravindra Jain. The song is a simple narrative sung in a context by looking at the charming village belle personifying the beauty of the village with that of the girl. The song has visuals that correlate with the serene and lush green nature around the village.

Another song of romantic tune is sung by Mohammed Rafi in the film *Hum Kisi Se Kum Nahin* (1977)--- *Kya Hua Tera Vaada*. The song is sung in a club environment, with opening shot showing forlorn hero singing the tune on a guitar. The fiancée seated with the new boy friend in front in a club, the song ruminates on the past promises and associations between the forlorn hero and the girl. Except the club visuals and some unruly and humiliating scenes meted out to the hero in the past, there is not much content of cross-culturalism in this song. However, as the song is sung by Mohammed Rafi, it became instantaneously a catchy tune.

The song *Tere Mere Beech Mein* from the film *Ek Duj Ke Liye* (1981) is a simple romantic song with no much cross-culturalistic visuals to offer. Except that song was sung by S.P.Balasubrahmanyam and the hero is Kamal Hasan from South and the heroine is from North, there are no cross-cultural visuals in the entire song. Shot tightly on hero and heroine, both being house-arrested by their elders separately, the song ruminates on their love in a sense of nostalgia.

K.J.Yesudas' another wonderful tune is *Aakaasha Deshaana* in *Meghasandesam* (1982), a Telugu film. This is the second song which won him national award in singing for other languages. The first one is from the film *Chitchor* (1976) that we have already discussed. The song's opening shots show-heavily laden clouds, river bed and ruins of fort to reflect past glory, etc. Most of the shots of the song are silhouettes to intensify the gravity of the love of the hero for heroine. The title is taken from Kalidasa's famous poetic composition—

Meghasandesham which means ‘a message through cloud’ (See Photos 23-24, 27). In this magnum opus romantic poetic composition, Kalidasa chooses to send love messages to a distant fiancée through clouds. The director of this film also intended to do the same and hence, the adoption of the title. The song is all about informing the fiancée the lover’s intense bouts of love.

For singing songs in both the films- *Kadhalan* (1994) and *Pavithra* (1994) P. Unni Krishnan got national award for two songs-- *Ennavale* and *Uyirum Neeye*. Both are romantic songs with no much new visuals to offer.

Moving images of Devotional Songs

The song in the film *Gayathri* (1973) by K. J. Yesudas, *Padmatheerthame Unaroo* is a religious song sung in devotional fervor with sacred *Gayatri* mantra-*Om bhoorbharavassuva* ... The whole song is a hymn on goddess Gayatri. In another film *Achanum Bappayum* (1972), a black and white film, K. J. Yesudas’ song *Manushyan Mathangale* reflects how human evolution has happened in the form of portraits (See Photos 25). It even describes how man began to learn about the god and forms of worship. The song of M.Balamuralikrishna in *Hamsageethe* (1975) *Himadri Sutha Pahimam* is a music marvel with an embedded experimentation shown in the film as a challenge and counter challenge between teacher and disciple. The song is a religious devotional song per se.

The film *Sankarabharanam* (1979), a Telugu film, seeks to tell the audiences that though country produced two classical traditions of music- Carnatic and Hindustani, the creeping of westernization has gradually vanquished these traditions to mere music concerts than being a regular practice of singing among youth. The film title itself is a *raaga* of Carnatic tradition. The protagonist of this tradition in this film is-Shankara Sastry who for the part of his role in singing this particular *raaga* called –Sankarabharanam Shankara Sastry. The song *Om Kaara Nadhaanu..* is one such classical musical rendition among other songs in the film. Since Carnatic music tradition has its origins in devotional music tradition, in contrast to Hindustani which emerged in Mughal royal courts from entertainment point of view, and might found its relevance to Northern Bhajan keertans later, the tunes in the film are completely devotional in nature and would correlate with symbols and structures of devotion to god (See Photos 22).

Another song from the Telugu film *Saagara Sangamam* (1983) by S. P. Balasubrahmanyam, *Vedam Anuvuvuna* is again an assertion of faith in Indian classical arts such as *Bharatnatyam*, a forgotten dance culture after the Western dance forms have largely entered into the minds of Indian youth. The protagonist of this school Kamal Hasan at the end trains a daughter of his former friend and heroine of the film at the fag end of his life. The visuals show how a teacher committed to the art will dedicate every moment of his life, inspite of suffering from blood cancer. The hospital scenes of Kamal and his dedication to perfect his disciple before he breathes his last are well knitted to the last scenes where the girl performs superbly and offers prayers to the feet of her teacher, whom she insulted several times out of mistaken notion that her mother has illicit relationship with him after her father's death. The last part of the song is a Vedic hymn praying for the well being of mother, father, teacher and guest etc (See Photos 23).

In the film *Ankahee* (1984), the famous music maestro Bhimsen Joshi sings and acts to the tune- *Thumak Thumak*. The song is partly philosophical, religious, and reflective of the past and connecting the past to the present through a number of intervening shots. It is a perfect example of extended narrative in the context of Indian films. It offers the frames of temple, god and shots of advancing civilization in continuity as the song unfolds.

The film *Sree Narayana Guru* (1985) is a Malayalam film based on the life and preachings of Narayana Thiru, a teacher who worked against the casteist traditions and superstitions in Kerala. Sung by P. Jayachandran the song *Sivasankara Sarva Saranya Vibho* opens on the close up mid long shot of this eminent teacher offering prayer to Lord Shiva (See Photos 20). Shot in a serene natural setting in Kerala, the song has all natural imagery besides religious symbols to convey the oneness of God.

In the film *His Highness Abdulla* (1990) M. G. Sreekumar sings the song *Naadharoopini Sankari Pahimam*, a purely devotional song which opens with an old man sleeping at the foot hills of Himalayas. On his face one finds small pieces of ices. He wakes up to the mellifluous flute tunes of morning raagas. He glances around the wonderful beauty of the nature at the foot of Himalayas. The camera veers round several times as he rotates several times. The song is a devotional offering to God.

Comparative Frames of Cultural-Symbols across the films of Devotional and Romantic Sub-themes



Photos 22: Scenes from Kanada film *Hamsageethe* (1975), Telugu film *Sankarabharanam* (1979), and Malayalam film *His Highness Abdulla* (1990). Cultural symbols- Classical musical concerts.



Photos 23: Scenes from Telugu films *Sankarabharanam* (1979) and *Saagara Sangamam* (1983). Cultural symbol- Classical dance postures of prominent *Bharatanatyam* exponents both in film and real life in the back drop of historical symbols of similar dance posture or set using similar postures as paintings.



Photos 24: Scenes from Telugu film *Meghasandesam* (1982), Malayalam film *Sree Narayana Guru* (1985) and Telugu film *Rudraveena* (1988). Cultural symbols- Silhouette shots used to express pathos in different postures.

Comparative Frames of Cultural-Symbols across the Films of Devotional and Romantic Sub-themes



Photos 25: Scenes from Malayalam film *Achanum Bappayum* (1972). Cultural symbols- Images are used to show human evolution and the evolution of worship of God.



Photos 26: Scenes from Hindi film *Aradhana* (1969). Cultural symbols- The burn out lamp symbolises death.



Photos 27: Scenes from Hindi film *Aradhana* (1969), Telugu films *Meghasandesam* (1982) and *Rudraveena* (1988). Cultural symbols- Clouds are used to express grief/viraha (pain due to separation). Use of silhouettes intensify the emotion in Indian cinema frames.

Table 9.a: Theme for Films Winning Best Male Playback Singer

Sl no.	Year	Film and Song	Singer	Theme
1	1967	<i>Upkaar</i> Song: <i>Mere Desh Ki Dharti</i>	Mahendra Kapoor	Patriotic
2	1968	<i>Mere Huzoor</i> Song: <i>Jhanak Jhanak Tori Baaje Paayaliya</i>	Manna Dey	Romance
3	1969	<i>Aradhana</i> Song: <i>Safal Hogi Teri Aradhana</i>	Sachin Dev Burman	Romance
4	1970	<i>Mera Naam Joker</i> and <i>Nishi Padma</i> Song: <i>Ae Bhai Zara Dekh ke Chalo</i> and <i>Ja Khushi Ora Bole</i>	Manna Dey	Romance
5	1972	<i>Achanum Bappayum</i> Song: <i>Manushyan Mathangale</i>	K. J. Yesudas	Devotional
6	1973	<i>Gayathri</i> Song: <i>Padmatheerthame Unaroo</i>	K. J. Yesudas	Devotional
7	1974	<i>Rajnigandha</i> Song: <i>Kahi Baar Yoon Bhi Dekha Hai</i>	Mukesh	Romance
8	1975	<i>Hamsageethe</i> Song: <i>Himadri Suthe Pahimam</i>	M. Balamuralikrishna	Devotional
9	1976	<i>Chitchor</i> Song: <i>Gori Tera Gaon Bada Pyaara</i>	K. J. Yesudas	Romance
10	1977	<i>Hum Kisi Se Kum Nahin</i> Song: <i>Kya Hua Tera Vaada</i>	Mohammed Rafi	Romance
11	1978	<i>Kaadu Kudre</i> Song: <i>Kaadu Kudure Odi Banditta</i>	Shimoga Subbanna	Folk
12	1979	<i>Sankarabharanam</i> Song: <i>Om Kaara Nadhaanu</i>	S. P. Balasubrahmanyam	Devotional
13	1980	<i>Hirak Rajar Deshe</i> Song: <i>Paaye Podi Baghmama</i>	Anup Ghoshal	Folk
14	1981	<i>Ek Duje Ke Liye</i> Song: <i>Tere Mere Beech Mein</i>	S. P. Balasubrahmanyam	Romance
15	1982	<i>Meghasandesam</i> Song: <i>Aakaasha Deshaana</i>	K. J. Yesudas	Romance
16	1983	<i>Saagara Sangamam</i> Song: <i>Vedam Anuvuvuna</i>	S. P. Balasubrahmanyam	Devotional
17	1984	<i>Ankahee</i> Song: <i>Thumak Thumak</i>	Bhimsen Joshi	Devotional
18	1985	<i>Sree Narayana Guru</i> Song: <i>Sivasankara Sarva Saranya Vibho</i>	P. Jayachandran	Devotional
19	1986	<i>Lalan Fakir</i> Song: <i>All Songs</i>	Hemant Kumar	Devotional and Folk
20	1987	<i>Unnikale Oru Katha Parayaam</i> Song: <i>Unnikale Oru Katha Parayaam</i>	K. J. Yesudas	Travel
21	1988	<i>Rudraveena</i> Song: <i>Cheppaalani Undi</i>	S. P. Balasubrahmanyam	Patriotic
22	1990	<i>His Highness Abdulla</i> Song: <i>Naadharoopini Sankari Pahimam</i>	M. G. Sreekumar	Devotional
23	1991	<i>Bharatham</i> Song: <i>Rama Katha Ganalayam</i>	K. J. Yesudas	Devotional
24	1992	<i>Jeevana Chaitra</i> Song: <i>Naadamaya Ee Lokavellaa</i>	Rajkumar	Devotional
25	1994	<i>Kadhalaan and Pavithra</i> Song: <i>Ennavale</i> and <i>Uyirum Neeeye</i>	P. Unni Krishnan	Romance

ii. Cross Cultural Flows in National Film Award Winning Best Female Playback Singer: 1968-1995

Like above analysis for the male singers's songs, we have an interesting analysis for female singers' songs also. Out of 28 songs that constituted our sample, there are about 12 female singers who bagged the awards. Of these awardees, P.Susheela topped the list with five awards, followed by S.Janaki with four awards. Lata Mangeshkar, Vani Jayaram, K.S.Chitra bagged three awards each. Among the awardees, noted classical music singers like Anuradha Paudwal is also one. Singers like P.Susheela, Janaki, Vani Jayaram and Chitra sang both in their own mother tongue as well as in other languages. This is an important index we have formulated in the beginning of the study under methodology.

If one looks at the distribution of songs, South Indian films have made it more than the Hindi belt. For the purpose of informing the readers, we would like to present the data as follows: Tamil films have bagged eight national awards followed by Telugu six and Malayalam three. As for Hindi films they got about seven awards, Bengali and Marathi had two songs each. This confirms our observation that there is a distinct cultural reason why these categories have been included for awards. Such type of awards in fact offered the national viewers greater opportunity to familiarize themselves with the singers and songs of different regions.

As we have seen in respect of the awards given for real cinema under Golden Lotus awards, the numbers of songs are very less and negligible. However, Indian film industry, right from talkie era has been known for its exuberance of songs, which the Western scholars perceived as extended narratives (Nelmes, 1996).

The greater representation to South Indian film industries such as Tamil and Telugu, which run not only between themselves neck and neck but also compete with Bollywood in producing films and remakes in multilingual approach, is itself an indication of extending cross-culturalism through cinema entire India which acts as a glue to bind different regions and languages together.

Further, the songs for which the awards were given also offer a number of interesting insights. Like in the male singers' songs, we tried to analyse them from the moving image analysis perspectives. We looked for the meaning, lyrical content, music scoring, integrating cultural symbols and forms of art for analysing these films. Our study has yielded systematic

and scientific pattern underlying these awards for various songs. Based on our observation of these songs, we have found the following songs falling into different categories, most of them conforming to the earlier classification. Here is a glimpse of the songs which we have analysed:

Uyarntha Manithan (1968), P. Susheela, *Naalai Indha Velai Paarthu*; *Thunaivan* (1969) K. B. Sundarambal, *Kooppita Kuralukku & Pazhani Malai Meethile*; *Jay Jayanti* (1970) and *Nishi Padma* (1970), Sandhya Mukherjee, *Amader Chhuti Chhuti & Ore Sakol Sona Molin Holo*; *Savaale Samaali* (1971), P. Susheela, *Chittukkuruvikkenna Kattuppaadu*; *Parichay* (1972), Lata Mangeshkar, *Beeti Na Bitaa Raina*; *Kora Kagaz* (1974), Lata Mangeshkar, *Roothe Roothe Piya*; *Apoorva Raagangal* (1975), Vani Jayaram, *Yezhu Swarangalukkul*; *Siri Siri Muvva* (1976), P. Susheela, *Jhummandhi Naadham*; *16 Vayathinile* (1977), S. Janaki, *Senthoora Poove*; *Gaman* (1978), Chhaya Ganguly, *Aap Ki Yaad Aati Rahi Raat Bhar* ; *Sankarabharanam* (1979), Vani Jayaram, *Dorakuna Ituvanti Seva*; *Oppol* (1980), S. Janaki, *Ettumanoor Ambalathil Ezhunnallathu*; *Umrao Jaan* (1981), Asha Bhosle, *Dil Cheez Kya Hain*; *Meghasandesam*(1982), P. Susheela, *Priye Charushile*; *M. L. A. Yedukondalu* (1983), P. Susheela, *Yendho Beeda Vaade Gopaludu*; *Sitaara* (1984), S. Janaki, *Vennello Godari Andham*; *Sindhu Bhairavi* (1985), K. S. Chithra, *Paadariyaen Padippariyaen*; *Nakhakshathangal* (1986), K. S. Chithra, *Manjal Prasadavum*; *Ijaazat* (1987), Asha Bhosle, *Mera Kuchh Saamaan*; *Vaishali* (1988), K. S. Chithra, *Indupushpam Choodi Nilkum Raathri*; *Kalat Nakalat* (1989), Anuradha Paudwal, *He Ek Reshami Gharate*; *Lekin* (1990), Lata Mangeshkar, *Yaara Seeli Seeli*; *Swathi Kiranam*(1991), Vani Jayaram, *Aanati Neeyaraa*; *Thevar Magan* (1992), S. Janaki, *Inji Iduppazhagi*; *Hum Hain Rahi Pyar Ke* (1993), Alka Yagnik, *Ghoonghat Ki Aad Se*; *Karuththamma* (1994), Swarnalatha, *Porale Ponnuthaaye*; *Doghi* (1995), Anjali Marathe, *Bhui Bhegali Khol*.

On the basis of the analysis of the songs, we have identified the following categories among them: Devotional songs, Romantic Songs, Music concert and dance performance songs, and folk songs. In other words, as we mentioned earlier, the big seat is given for romantic songs, followed by devotional songs. Music concert and dance performance songs have been set into a different category for the reason that some of the music concerts have been situated in temple traditions and some music concerts were competitive in nature in different settings. Similarly dance forms have been with an appeal to both traditional temple and royal court forms and sometimes combined to signify the situations in personal life.

Moving Image Analysis of Devotional songs

The two songs in *Thunaivan* (1969) have been done in temple precincts. The opening shots are showing the image of god-Lord Murga, the favourite god of Tamil culture. The songs appeal to the god for his divine intervention and by the fall of the temple bell, the intervention manifests. The couple would be quite happy at these happenings due to the devotional appeal of the holy woman. Sung by K. B. Sundarambal the two songs --*Kooppita Kuralukku & Pazhani Malai Meethile* -- have the electrifying effect on the audience during these scenes. In fact the second song shows the visuals of temple procession which would be an eye pleasing spectacle in South Indian temple traditions.

Moving Image Analysis of Music and Dance Concert songs

In the film *Apoorva Raagangal* (1975), a Tamil film, Vani Jayaram offers prayer first to lord in a temple premises and sets on to the music concert. It is black and white film and the setting is same. The concert is not a competitive concert but a devotional concert. *Yezhu Swarangalukkul* is the song which she sings to the enthralling experience of audience.

P. Susheela's song--*Jhummandhi Naadham*-- in film *Siri Siri Muvva* (1976), which is a Telugu film, is an expression of a dumb danseuse who whenever gets to the wonderful music of air, automatically swings to dance steps to synchronize with the rhythm of the air. Here the dance form Bharatanatyam has been used to express her heart to the beauty inherent in nature (See Photos 29-30). The song is also by its lyrical content an offering to Lord Nataraja, the perfect dance master in the world. Asha Bhosle's song --*Dil Cheez Kya Hain*-- in *Umrao Jaan* (1981), a Hindi film, synchronizes with the dance steps of Rekha set in the court of a nawab. Both Qawwali and Kathak traditions have been blended into beautiful dancing of Rekha (See Photos 29).

K. S. Chithra sings the song *Paadariyaen Padippariyaen* in film *Sindhu Bhairavi* (1985), a Tamil film, in which the heroine sets the competitive tune. Shot in a temple precinct, the heroine Suhasini offers a real tug for the hero in the competition. Such music concerts by female protagonists are more common in South Indian music and dance concerts as temple and religious traditions.

Concerning Vani Jayaram's mellifluous devotional and emotional songs, two important films – *Sankarabharanam* (1979) and *Swathi Kiranam* (1991) -- had positioned her among the top female singers in India. In *Sankarabharanam* (1979), a Telugu film, Vani Jayaram sings the song--*Dorakuna Ituvanti Seva* –a classical Carnatic music song, composed by saint Tyagaraja of 17th century. The song is sung to facilitate the famous music maestro-Shankara Sastry at a function hall. Though it is a devotional tune, the song ends with the sudden demise of Sastry and her student picking up the continuation of song even after his death. The incident exemplifies that classical traditions are eternal and immortal and keep flowing from generation to generation. Usually the guru-sishya (Teacher and Student) tradition is responsible for the perpetuation of this tradition or *paramapara*. Another song of Vani Jayaram *Aanati Neeyaraa* in *Swathi Kiranam* (1991), a Telugu film, is part of a competitive musical concert. Though song is again a devotional song, the concert here is very competitive and calls upon the singer for more music expertise.

Moving image analysis of Romantic songs:

The portrayal of romantic songs in the feature films chosen for the awards offered a clear insight in to the cross-cultural preferences embedded in them. P.Susheela's song in the Tamil film *Uyarntha Manithan* (1968), *Naalai Indha Velai Paarthu* is shot in black and white. The shots are done in a single set. Song is shot as a dream as Sivaji Ganeshan keeps appearing in passing shots not connected to the dance of the heroine for the song. Song's lyrical content revolves round the recall of sweet memories of heroine with her love. Another song of P.Susheela, *Chittukkuruvikkenna Kattuppaadu*, in *Savaale Samaali* (1971), a Tamil film, is entirely picturized on the histrionics of Jayalalitha who dances to her bubbling youthful charm and pleasure in the rural settings of a village in Tamil Nadu. The film is a color film and the visuals of the fields and hilly terrain have been excellently made use of by the cameraman in tune with the song and her dance. In the film *Meghasandesam*(1982), a Telugu film, P. Susheela sings the famous Jayadev's devotional song *Priye Charushile* to synchronize with the love of the poet for her courtesan (refers to the character in the film). In fact the songs of Jayadev, a Sanskrit poet laureate dating back to 12th century, called as *Ashtapadis*, are unique dance and devotional compositions reflecting the love of Radha and Krishna traditions in *Bhagavatam*, another holy book on Lord Krishna, based on epic *Mahabharat*. It is considered as a commentary over *Mahabharat*. Here in social theme, the song is portrayed as an allusion to this epic based poetic composition.

Comparative Frames of Cultural Symbols of Films from Devotional, Domestic and Feministic sub-themes



Photos 28: Scenes from Telugu film *Shankarabharanam* (1979), Tamil film *Sindhu Bhairavi* (1985) and Telugu film *Swathi Kiranam* (1991). Cultural symbols- Classical musical concert.



Photos 29: Scenes from Telugu film *Siri Siri Muvva* (1976), Hindi film *Umrao Jaan* (1981) and Telugu film *Sitaara* (1984). Cultural symbols- Similar dance dress and same dance *mudra* (posture).



Photos 30: Scenes from Telugu film *Siri Siri Muvva* (1976), Telugu film *Sitaara* (1984) and Tamil film *Karuththamma* (1994). Cultural symbols- Similar make up with flowers decorating the hairs of the characters.

Comparative Frames of Cultural Symbols of Films from Devotional, Domestic and Feministic sub-themes



Photos 31: Scenes from Telugu film *Sitaara* (1984) and Tamil film *16 Vayathinile* (1977) and Marathi film *Kalat Nakalat* (1989). Cultural symbols- silhouette shots showing different heightened moods in songs.



Photos 32: Scene from Hindi film *Hum Hain Rahi Pyar Ke* (1993) and Tamil film *Karuththamma* (1994). Cultural symbols- shots associated with the portrayal of love.



Photos 33: Scene from Telugu film *Sitaara* (1984) and Hindi film *Lekin* (1990). Cultural symbols- Out door shoot-dried trees to express the emotional turmoil of the characters.

The most mellifluous melodies of Lata Mangeshkar, the nightingale of India, in two Hindi films reflect both romanticism and domestic reality. In *Parichay* (1972), a Hindi film, Lata Mangeshkar sings the song *Beeti Na Bitai Raina* starring Jaya Bhaduri and Sanjeev Kumar. The song is shot entirely in a domestic situation. First part is sung by the heroine and the later half was matched by the hero.

Lata Mangeshkar's song in the film *Kora Kagaz* (1974), a Hindi film, *Rootho Rootho Piya* in which Jai Bhaduri dances to impress the hero is a black and white film shot entirely in a domestic environment.

S. Janaki's two songs in the films—*16 Vayathinile* (1977) and *Sitaara* (1984) offered an insight into the variety and diversity in her voice. She is one of the rare women singers like Mangeshkar from South India who demonstrated extraordinary range in her voice which fits a five year old child as well as an eighty year old woman. In *16 Vayathinile* (1977), a Tamil film, S. Janaki sings the melody *Senthoora Poove*. Shot in the rural backdrop, a color film, portrays Sri Devi's early histrionics and ebullient youth matching with the freshness of the imagery of rural settings. In the film *Sitaara* (1984), S. Janaki's song *Vennello Godari Andam* portrays the dance form with an opening shot of a dried up forest with barren wooden branches from amidst the heroine Bhanupriya emerges in dance dress (See Photos 29-31 and 33). It is a reflection of her conscience—a struggle between hope and despair—constructs the dance sequences and natural imagery. Temple backdrop, silhouettes, river beds, dry branches of trees, etc constitute the popular signs of the mental condition of the dancer. It is a pathos combined Bharatanatyam dance form.

In *Thevar Magan* (1992), a Tamil film, S. Janaki sings the song *Inji Iduppazhagi* which is portrayed between newly wed couple in a rural Tamil Nadu setting. It offers several cultural symbols of traditional hinterland of Tamil Nadu. White saree at bridal night, Garlands in the brides hair, rangoli, spraying cow dung water, etc are few native South Indian cultural symbols (See Photos 33a).

Chhaya Ganguly sings the song *Aap Ki Yaad Aati Rahi Raat Bhar* in *Gaman* (1978), a Hindi film, to ruminate over the past memories of association. Shot entirely in the domestic setting in the night, the visuals and the melody offer a feeling of pathos to the audience. Smita Patil's seriousness automatically glues with the heaviness of the scene.

Comparative Frames between Tamil film *Thevar Magan* (1992) and its Hindi remake *Virasat* (1997)

Thevar Magan was directed by Bharathan and *Virasat* by Priyadarshan. Both are Malayalis.

Photos 33 a:



K. S. Chithra, a Malayalee singer, is one of younger generation South Indian singers, who excelled very fast over her earlier generation singers in offering wonderful melodies in multiple languages-Telugu, Tamil and Malayalam. In *Nakhakshathangal* (1986), a Tamil film, she sings the song *Manjal Prasadavum* as background narrative. The song sequence offers multiple cross cultural symbols and conveys the images of typical South Indian temple traditions in which the temple procession forms inevitable part. Subsequently, the song goes between the boy and the girl shifting to a rural setting.

In respect of the film *Vaishali* (1988), the song *Indupushpam Choodi Nilkum Raathri* is sung by K.S. Chitra. It opens with moon shot in the sky. The whole song is shot in diffuse evening light. It is a composition done at various locales. It shows preparation of a royal bride in bridal dress and the brides' friends celebrating it. Various rural settings have been captured to highlight the romantic and divine appeal in it. Flute backscoring, boat travelling in river waters, silhouette shots, cultural dances including muscle men fighting for demonstration etc have been highlighted in the song.

Asha Bhosle who does not require any formal introduction in any topical discussion, academic or otherwise, displayed a great diversity, in sharp contrast to Lata, her sister. In *Ijaazat* (1987), a Hindi film, she sings the melodious song *Mera Kuchh Saamaan* in a domestic setting as an extended narrative.

Anuradha Paudwal is not a film singer by profession. She is known for her private albums including famous Ghazals. However, in *Kalat Nakalat* (1989), a Hindi film, Anuradha Paudwal sings *He Ek Reshami Gharate* is purely a family song with a romantic touch between husband and wife together with children. Shot purely on a hill in the open settings, the song is a melody offering a peaceful note of a successful family. The film *Lekin* (1990), a Hindi film, has a wonderful melody from Lata Mangeshkar who sings *Yaara Seeli Seeli* which is shot completely in the night in an artificial set. Night shots with ruddy color domination imply that the song tends to show some aggressive feelings of the situation. It is a Rajasthani folk song.

Alka Yagnik is another younger generation North Indian professional film singer in Hindi. She is known for her excellent voice and melodious tunes like Chitra. In the Hindi film, *Hum Hain Rahi Pyar Ke* (1993), she sings the song *Ghoonghat Ki Aad Se* in a domestic setting

with Juhi and Aamir Khan together with children. But, the song, as is typical of Indian innovation of portraying songs as dream sequences too, subsequently shifts to temple premises. It is always common with Indian love/romanticism to suggest that there is something sacred and unique in the love of the girl and boy, and very often it is associated with the temple like structures such as domes (overview shots) or holy images such as flowers etc associated with the portrayal of love (See Photos 32).

Swarnalatha's romantic song *Porale Ponnuthaaye* in *Karuththamma* (1994), a Tamil film, portrays the burgeoning love between a rural belle and an urban educated youth. She sells flowers in the village and falls in the eyes of the young man, who instantaneously falls in love with her. The song not only shows the rural settings and Tamil cultural symbols for love, but also portrays the maturing love between both by the end of the song sequence (See Photos 32).

Moving image analysis of Folk songs

S.Janaki's diversity in her voice gets exemplified in the song in the film *Oppol* (1980), a Malayalam film. She sings the folk song *Ettumanoor Ambalathil Ezhunnallathu* as a bonding item between the new couple who had just preferred to make love in a rural setting of Kerala. The hilly terrain, river flows, the slopes of mountains, and white dress clad Malayalee belle—all offer a plenty of visual culture to the backdrop of the folk song in Malayalam tradition.

Table 9.b.: Theme Wise Categorization of Best Female Playback Singer

Sl no.	Year	Film and Song	Singer	Theme
1	1968	<i>Uyarntha Manithan</i> Song: <i>Naalai Indha Velai Paarthu</i>	P. Susheela	Romance
2	1969	<i>Thunaivan</i> Song: <i>Kooppita Kuralukku & Pazhani Malai</i>	K. B. Sundarambal	Devotional
4	1971	<i>Savaale Samaali</i> Song: <i>Chittukuruvikkenna Kattuppaadu</i>	P. Susheela	Romance
5	1972	<i>Parichay</i> Song: <i>Beeti Na Bitaa Raina</i>	Lata Mangeshkar	Romance
6	1974	<i>Kora Kagaz</i> Song: <i>Rootho Rootho Piya</i>	Lata Mangeshkar	Romance
7	1975	<i>Apoorva Raagangal</i> Song: <i>Yezhu Swarungalukkul</i>	Vani Jayaram	Music and dance concert
8	1976	<i>Siri Siri Muvva</i> Song: <i>Jhummandhi Naadham</i>	P. Susheela	Music and dance concert
9	1977	<i>16 Vayathinile</i> Song: <i>Senthoora Poove</i>	S. Janaki	Romance
10	1978	<i>Gaman</i> Song: <i>Aap Ki Yaad Aati Rahi Raat Bhar</i>	Chhaya Ganguly	Romance
11	1979	<i>Sankarabharanam</i> Song: <i>Dorakuna Ituvanti Seva</i>	Vani Jayaram	Music and dance concert
12	1980	<i>Oppol</i> Song: <i>Ettumanoor Ambalathil Ezhunnallathu</i>	S. Janaki	Folk
13	1981	<i>Umrao Jaan</i> Song: <i>Dil Cheez Kya Hain</i>	Asha Bhosle	Music and dance concert
14	1982	<i>Meghasandesam</i> Song: <i>Priye Charushile</i>	P. Susheela	Romance
16	1984	<i>Sitaara</i> Song: <i>Vennello Godari Andham</i>	S. Janaki	Romance
17	1985	<i>Sindhu Bhairavi</i> Song: <i>Paadariyaen Padippariyaen</i>	K. S. Chithra	Music and dance concert
18	1986	<i>Nakhakshathangal</i> Song: <i>Manjal Prasadavum</i>	K. S. Chithra	Romance
19	1987	<i>Ijaazat</i> Song: <i>Mera Kuchh Saamaan</i>	Asha Bhosle	Romance
20	1988	<i>Vaishali</i> Song: <i>Indupushpam Choodi Nilkum Raathri</i>	K. S. Chithra	Romance
21	1989	<i>Kalat Nakalat</i> Song: <i>He Ek Reshami Gharate</i>	Anuradha Paudwal	Romance
22	1990	<i>Lekin</i> Song: <i>Yaara Seeli Seeli</i>	Lata Mangeshkar	Romance
23	1991	<i>Swathi Kiranam</i> Song: <i>Aanati Neeyaraa</i>	Vani Jayaram	Music and dance concert
24	1992	<i>Thevar Magan</i> Song: <i>Inji Iduppazhagi</i>	S. Janaki	Romance
25	1993	<i>Hum Hain Rahi Pyar Ke</i> Song: <i>Ghoonghat Ki Aad Se</i>	Alka Yagnik	Romance
26	1994	<i>Karuththamma</i> Song: <i>Porale Ponnuthaaye</i>	Swarnalatha	Romance

iii. Cross Cultural Flows in National Film Award Winning Best Music Direction: 1967-1995-Silver Lotus Awards

Cross cultural Facets of National Film Award Winning Music Directors

Out of 22 music directors of our sample who won the national awards for best music direction, the following directors have shown the cross-cultural presence in giving music direction to films other than their own languages.

K.V. Mahadevan was one of the early generations' music maestros who demonstrated expertise in offering music to films of different languages. He has given music direction to films in Tamil, Telugu, Hindi (*Sita Swayamvar*, 1976), Malayalam (*Kayalum Kayarum*, 1980) and in our sample, it has been observed that he had won national awards two times: *Kandan Karunai* (Tamil, 1967), and *Sankarabharanam* (Telugu, 1979). Jaidev has won the national awards three times in Hindi *Reshma Aur Shera* (1971), *Gaman* (1978), *Ankahee* (1984), followed by Ilaiyaraaja who also got awards for three times – two times in Telugu, *Saagara Sangamam* (1983), *Rudra Veena* (1988) and one time in Tamil for the film *Sindhu Bhairavi* (1985). Satyajit Ray has bagged the awards both times for his music compositions in Bengali for the films *Ashani Sanket* (1973) and *Hirak Rajar Deshe* (1980). Similarly B. V. Karanth has won the awards both the times in Kannada for the films *Rishya Shringa* (1976) and *Ghatashraddha* (1977). Similarly A. R. Rahman has like Ilaiyaraaja expertise in multiple languages such as Tamil, Telugu, Malayalam, Kanada, Hindi, English though in our sample he has got award for his music rendition for the Tamil film *Roja* (1992).

At the same time, the following directors though had expertise to offer music scoring in more than their own languages; they got awards, as far as our sample is concerned, for their respective languages only. For instance Sachin Dev Burman has record of offering music scoring both in Hindi and Bengali, though he has got the award in the Hindi film *Zindagi Zindagi* (1972). Similarly, Bhupen Hazarika has the history of offering music scoring both for Hindi and Assamese but has got award in our sample for the Assamese film *Chameli Memsaab* (1975). Dr. M. Balamurali Krishna has expertise in Telugu, Tamil and Kannada but has got the award in our sample for offering music scoring for the Kannada film *Madhavacharya* (1986). Further, Hridayanath Mangeshkar has rendered music both for Marathi and Hindi but award has come in our sample for the Hindi film *Lekin* (1990).

Johnson has expertise both in Malayalam and Tamil but has got award for his music scoring in the Malayalam film *Sukrutham* (1994). Hamsalekha has got the award in Kanada for the film *Sangeetha Sagara Ganayogi Panchakshara Gavai* (1995) though known for expertise both in Tamil and Telugu.

The following directors have shown their expertise mostly in their own languages such as Hindi, Kannada, Marathi, Bengali, Telugu, etc.

Kalyanji- Anandji – Hindi, *Saraswati Chandra* (1968)

S. Mohinder- Punjabi, *Nanak Nam Jahaz Hai* (1969)

Madan Mohan-Hindi, *Dastak* (1970)

Ananda Shankar- Bengali, *Chorus* (1974)

Khayyam- Hindi, *Umrao Jaan* (1981)

Ramesh Naidu- Telugu, *Meghasandesam* (1982)

Vanraj Bhatia- Hindi, *Tamas* (1987)

Sher Chowdhary- Karbi, *Wosobipo* (1989)

Rajat Dholakia- Hindi, *Dharavi* (1991)

Ravi (Bombay) - Marathi, *Sukrutham* (1994)

Some of these film directors are incidentally the music directors for the following films that have already won national awards under different categories discussed above.

Chorus (Bengali, 1974) has been given music direction by Ananda Shankar; *Gaman* (Hindi, 1978), Music Direction: Jaidev; *Sankarabharanam* (Telugu, 1979), Music Direction: K. V. Mahadevan; *Hirak Rajar Deshe* (Bengali, 1980), Music Direction: Satyajit Ray; *Umrao Jaan* (Hindi, 1981), Music Direction: Khayyam; *Meghasandesam* (Telugu, 1982), Music Direction: Ramesh Naidu; *Saagara Sangamam* (Telugu, 1983), Music Direction: Ilaiyaraaja; *Ankahee* (Hindi, 1984), Music Direction: Jaidev; *Sindhu Bhairavi* (Tamil, 1985), Music Direction: Ilaiyaraaja; *Rudra Veena* (Telugu, 1988), Music Direction: Ilaiyaraaja; *Lekin* (Hindi, 1990), Music Direction: Hridayanath Mangeshkar.

Comparative Frames of Cross-cultural Symbols of Films with sub-themes ranging from Devotional, Domestic, Romantic and Folk.



Photos 34: Scenes from Assamese film *Chameli Memsaab* (1975), Hindi film *Ankahee* (1984) and Tamil film *Sindhu Bhairavi* (1985). Cultural symbol- *Bindi* (a mark on the forehead).



Photos 35: Scenes from Hindi film *Saraswati Chandra* (1968), Assamese film *Chameli Memsaab* (1975), and Malayalam film *Parinayam* (1994). Cultural symbols- Aesthetic folk dance.



Photos 36: Scenes from Hindi film *Dastak* (1970), Bengali film *Hirak Rajar Deshe* (1980) and Tamil film *Sindhu Bhairavi* (1985). Cultural symbols- Singing songs correlating life to theme of film with sea waters as backdrop. Sea has been variously symbolized in Indian cinema but even common man easily correlates it with the situation/theme of the song.



Photos 37: Scenes from Hindi film *Saraswati Chandra* (1968), Tamil film *Sindhu Bhairavi* (1985) and Telugu film *Rudra Veena* (1988). Cultural symbols- Songs set against ruined houses and forts suggesting the fall of humanity.

Comparative Frames of Cross-cultural Symbols of Films with sub-themes ranging from Devotional, Domestic, Romantic and Folk.



Photos 38: Scenes from Hindi film *Tamas* (1987), *Lekin* (1990) and Tamil film *Roja* (1992). Cultural symbols- Lamps symbolising a hope.



Photos 39: Scenes from Hindi film *Saraswati Chandra* (1968), Telugu film *Saagara Sangamam* (1983) and Malayalam film *Parinayam* (1994). Cultural symbols- Songs in the backdrop of moon. An occasion to rejoice/feel good.



Photos 40: Scenes from Hindi film *Saraswati Chandra* (1968), *Ankahee* (1984) and Telugu film *Rudra Veena* (1988). Cultural symbols- Touching feet of elders and husband as a mark of respect/a matter of service to the beloved.



Photos 41: Scenes from Hindi film *Umrao Jaan* (1981), Telugu film *Rudra Veena* (1988) and Tamil film *Roja* (1992). Cultural symbols- Sunsets either as cut-aways or as symbols of melancholy.

Comparative Frames of Cross-cultural Symbols of Films with sub-themes ranging from Devotional, Domestic, Romantic and Folk.



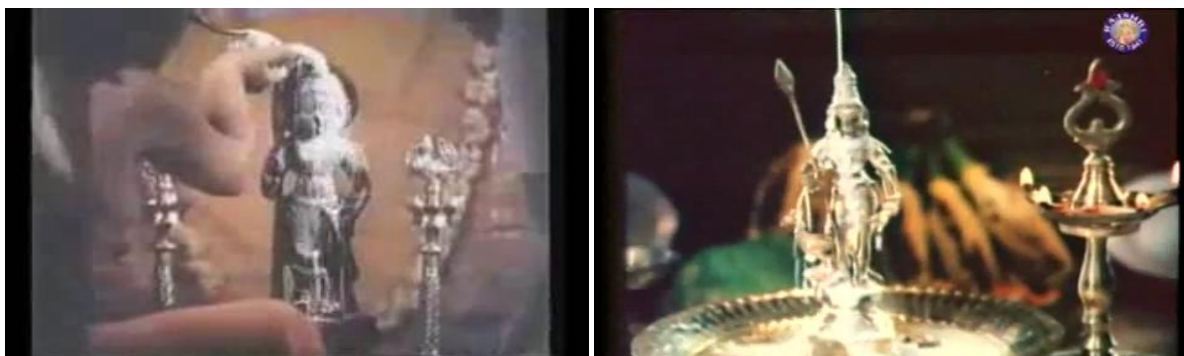
Photos 42: Scenes from Hindi film *Saraswati Chandra* (1968), Assamese film *Chameli Memsaab* (1975), and Bengali film *Hirak Rajar Deshe* (1980). Cultural symbols- Folk songs playing dhol (drums).



Photos 43: Scenes from Telugu film *Saagara Sangamam* (1983), Malayalam film *Sukratham* (1994) and *Parinayam* (1994). Cultural symbols- Lamps of worship as symbols of presence of god as omniscient in the foreground.



Photos 44: Scenes from Bengali film *Hirak Rajar Deshe* (1980), Kannada film *Madhavacharya* (1986) and Tamil film *Roja* (1992). Cultural symbols- Songs set in the back drop of Himalayas offering serenity and pleasantness to the concept/theme.



Photos 45: Scenes from Kannada film *Madhavacharya* (1986) and Tamil film *Sindhu Bhairavi* (1985). Cultural symbols- Pouring milk on the statues of God.

Though music scoring for a film depends mostly on the story/plot/scene, what we understand is that to express the cross-culturalism or to establish the melodies of the music scoring, we need not discuss the plots of the films for which music has been rendered.

Most of the above music directors have expertise both in the traditional Indian (Hindustani or Carnatic) music schools, though they are not strangers to Western music beats/rhythms. For instance, music maestros like Ilaiyaraaja and A.R. Rahman in the recent past have demonstrated by rendering music compositions to Westerners directed films also. One unique feature of all the music directors whom we discussed above is that they are basically Indian yet cross-cultural if situation demands. As pointed out earlier many film directors confined themselves to their native state music traditions more than being cross-cultural. Eg.- Bhupen Hazarika.

While the general observation of the music scoring of the films by the above music maestros is as above, two important films from Telugu film world deserve a special mention. They are *Sankarabharanam* (1979) with K.V. Mahadevan as music director and *Sagara Sangamam* (1983) with Ilaiyaraaja as music director.

In the film *Sankarabharanam* (1979), K.V. Mahadevan shows how the music, whether East or West is divine. The film deserves a special discussion for it fully concerns itself about the recent attitude in Indian audience about the music they wish to listen through films. In respect of offering specific contextual music, how Carnatic traditions have done it superbly has been well explained by the protagonist of the film—Shankar Sastry. There is a scene in the film where the youth staying nearby the house of Shankar Sastry every night create a lot of noise with their western music instruments to disturb the traditional musical offerings of Sastry to Lord Rama.

Enraged at this attitude of the youth, Shankar Sastry will go to their room located in the neighbourhood and ask them to respect each tradition from its perspective. But, they tend to humiliate him as a representative of an out- dated music traditions. On the other they indulge in high praise of the advancements in the Western music instruments and beats. Shankar Sastry in all humility requests them to show one such advanced music beat which is very difficult for an outdated music maestro like him to learn. They play a music tune. As soon as they finished it, Shankar Sastry repeats the same tune vocally as perfectly as instruments have performed it. It was a shock to the youth who thought that it would be impossible for this

traditional Sastry known for his Carnatic renditions. Now the turn of Sastry comes. Sastry sings a tune and asks the youth to repeat it both vocally and on their instruments. They realize the difficulty in doing the exercise as they were not originally grounded in the music traditions properly. This film has bagged national award for many things which included an award for K.V.Mahadevan for his music performance for the film in 1979.

Another picture which created a trend in music and dance is *Sagara Sangamam* (1983). Music direction was given by Ilaiyaraaja. Even this film portrays how in the name of post-modern and in the wave of aping the Western film tunes, the Indian music and dance traditions are getting skewed. Balu, starring Kamal Hasan, gets highly interested in perfecting his knowledge in all dance forms in India and developing an Indian dance form. Though poor he goes across India and by doing service to the eminent dance teachers learns all different schools of dance that existed in India. Unfortunately, his life takes different twists and turns. As a result, he ends up as a press reporter in a prominent news paper. As a reporter, he covers the cultural events. Once he happens to go to one such cultural performance of Sailu, starring S.P. Sailaja, and there he gets shocked at the applause and publicity she has been accorded by the media people. Even as a dancer, this young danseuse shows more interest in posing for shots and stills to the cameramen and videographers. Balu notices that she has been doing traditional dancing without knowing what each sentence needs to be read in terms of her body language such as *mudras* and *aahararyas*. He criticises her performance as opposed to other media reporters who shower lavish praise at her for her fiancée had paid them heavily.

From this unethical practice of corrupting the ancient traditional system, Balu opposes how traditional music tunes have been mutilated to attract the low class audience with introduction of western beats to meet hip-hops of the actors on the screen. While all these perversions have been part of Indian cinema today, these films have not only successfully highlighted in showing what is lost in the name of cross-cultural music and bringing in western beats and tunes where there is no need.

Today, these awards offer us a glimpse of how both native music and cross-cultural music should be analysed in the context of a story/plot. Whereas Satyajit Ray and Dr. M. Balamurali Krishna offered pure traditional music scoring in their Bengali and Kannada films, music maestros like K.V.Mahadevan and Ilaiyaraaja have shown distinctions between the Western as well as native Indian music and dance traditions. Thus above analysis offered two threads of music appeal. One is regional and purely native. Another is cross-cultural either

with Carnatic and Western traditions or Hindustani and Western traditions. People of regional cinema are more benefitted by the pure traditional music than people at national level. Perhaps this is the reason why these films have been chosen by the juries over years to convey to the larger audiences of India as to how to understand Indian music in the present state and in successive developments happening in music world in India over decades (See Photos 34-45).

Manuel (1988) writes about Indian cinema music as follows:

As cinema developed first in the West, it is not surprising that Indian cinema borrowed much from Hollywood and European productions; several Indian films, especially in the early stages, were simply adaptations of Western hits. But anyone who has seen a commercial Indian film can attest to the distinctive character of Western cinema, but as a home-grown domestic entertainment form guided by indigenous aesthetics and conditions (p 159).

Regarding classical music in India, Manuel held the view that K.L. Saigal (1904-46) was first to usher in classical tunes through Hindi cinema. He pointed out that classical improvisations have taken place with the more use of *tabla*, *tanpura* and *harmonium*. Manuel further opined that early Indian cinema tended to derive more from Indian traditional sources than did the eclectic hybrid music of the post-war years. Manuel further traced the developments in Indian music during post second world war. According to him, during this period, the film music transformed from traditional and conventional forms to most popular 'mass music style' which is superimposed upon a heterogeneous listening audience (p 164). An early trend setter was *Khazachi* (1941), produced in the Punjabi and featuring songs based on the lively folk music of that region. By this he deduced how regional cinema and its music also assumed a national character by virtue of its appeal to heterogeneous audiences.

Morcom (2001) has pointed out that the music scorings (codas) in the award winning film *Mother India* (1957) have some semblances with Hollywood style. She writes that: 'It uses a large symphonic-type orchestra with strings, woodwind and trumpets. It is played in a loud and heavily accented style. There is a liberal use of violin tremolos in bars 11-12, 20-3 and 27-8. Extensive chromatic movement is found in the musical lines and sequences in bars 14-18 and 26, and heavy use of the diminished 7th in bars 13 and 20-4. There is also metrical ambiguity, with the section wavering between a 6/8, 3/8 and in bar 26, an 8/8 feel. The musical line is mostly chromatic, full of large leaps and unmelodic, in the sense of a melody as an 'extended series of notes played in an order which is memorable and recognizable as a discrete unit' (p 65-67). She identifies similar codas in the film *Mughal-E-Azam* (1960) also.

Arnold (1992) writes that, 'A traditional musical foundation imparted both a sense of 'belonging' to the Indian film story, and also a sense of Indian musical identity for its audience. She cites an example how Naushad's Western tunes for entire film *Dastaan* (1950) failed to elicit any positive response from Indian audiences. She identified that Western influences were very minimal in film like *Tansen* (1943) in which native Hindustani ragas like *Mia Malhar*, *Malkauns*, *Asavari* and *Darbari Kanada* have been more used (1988:178). On the other she documented that 'obvious foreign musical influence occurred in the songs of the film *Chhaya* (1961) in which music director Salil Chaudhury widely used the Western meters for the songs: *Itana na mujah se tu pyara badah* and *Nai dulhana*.' She says O.P. Nayyar, Naushad, C.Ramachandra, and Ghulam Haider were some early film music composers who tried to combine the classical Hindustani with the Western music scorings.

Arnold (1988) expressed that ' a meaningful characterization of Hindi film song, therefore, might best include particular musical elements that occur with greatest frequency; a predominant vocal melody, Indian vocal ornamentation verse-refrain alternation, Indian and Western scale patterns and Western harmonies, together with a recognition of song in the context of film and society'. Having said so, Arnold concludes that such diversity of musical styles incorporated into film songs, Hindi film songs became highly eclectic and unique by themselves.

iv. Cross Cultural Flows in National Film Award Winning Nargis Dutt Award for Best Feature Films on National Integration: 1965-1995-Silver Lotus Awards

As we looked at our sample of films that have been awarded Nargis Dutt Award for National Integration, we could clearly feel the jury's perspectives/criteria for selecting these films. There are three categories that emerged out of a keen examination of these films: a. Patriotic films; b. Cross-cultural in terms of inter-religious/inter-caste systems of change; and c. Biopic films on leading personalities who have impacted on India.

- a. Patriotic Films: *Shaheed* (Hindi, 1965), *Saat Hindustani* (Hindi, 1969), *Garm Hava* (Hindi, 1973), *Tamas* (Hindi, 1987), *Roja* (Tamil, 1992)
- b. Cross-cultural in terms of inter-religious/inter-caste systems of change: *Achanum Bappayum* (Malayalam, 1972), *Bhavni Bhavai* (Gujarati, 1980), *Saptapadi* (Telugu, 1981), *Rudraveena* (Telugu, 1988), *Santa Shishunala Sarifa* (Kanada, 1990), *Bombay* (1995)
- c. Biopic films on leading personalities who have impacted on India: *Sree Narayana Guru* (Malayalam, 1985), *Sardar* (Hindi, 1993)

a. Patriotic films: If we examine in detail the films which we listed above under this category, the first film was *Shaheed* (Hindi, 1965), directed by Ram Sharma and its music scoring was done by Prem Dhawan. The film briefly revolves round the family of Bhagat Singh's brother's disappearance and the subsequent developments in which Bhagat Singh under the leadership of Chandrasekhar Azad would wage a violent battle against the British. Perhaps this is the earliest film on Bhagat Singh. The latest film starring Ajay Devgan as Bhagat Singh was *The Legend of Bhagat Singh* (2002). There are a number of hit songs from this film which often blare on the days of Independence Day and Republic Day's celebrations. The song-- "*Sarfaroshi Ki Tamanna*" sung by Manna Dey, Mohammad Rafi and Rajendra Mehta can not be forgotten.

Another film *Saat Hindustani* (Hindi, 1969), is a cross-cultural cum patriotic as the story involves gathering of a six young men from different parts of India to wage a battle with the Portuguese government to liberate Goa. It was the film in which Amitabh Bacchan debuted. The film is an inspiring fight of young men against the alien occupation of Goa that is part of India.

Comparative Frames of Cross-cultural Symbols in the films Chosen for Nargis Dutt Award for National Integration



Photos 46: Scenes from Malayalam film *Achanum Bappayum* (1972), Hindi film *Parinay* (1974), Telugu film *Saptapadi* (1981) and Kannada film *Santa Sishunala Sharifa* (1989). Cultural symbols- Floral decorations in the images and statues of God.



Photo 47: Scenes from Hindi film *Do Boond Pani* (1971), Malayalam film *Achanum Bappayum* (1972), Kannada film *Santa Sishunala Sharifa* (1989). Cultural symbols- Migration in search of food and better living condition is often identified by common man.



Photo 48: Scenes from Hindi film *Do Boond Pani* (1971) and Telugu film *Saptapadi* (1981). Cultural symbols- Pots to draw water.



Photo 49: Scenes from Malayalam film *Sree Narayana Guru* (1985), Kannada film *Santa Sishunala Sharifa* (1989). Cultural symbols- Villagers gathering to hear the words of *Sant* and *Guru*.

There are a few interesting and inspiring films which dealt with the immediate problems of partition. One such film is *Garm Hava* (Hindi, 1973) directed by M.S.Sathyu with music scoring by Aziz Ahmad. The film shows how in the post-partition, a family has suffered severe emotional and cultural crisis as to whether to continue in India or to move Pakistan. The joint family began to experience disintegration as the time progressed. The film is considered by film critics as the beginning of real cinema/parallel cinema with the portrayal of real problems of life and emotional crises. In *Tamas* (Hindi, 1987) one would gain a sight of the intensity of the emotional crises that people suffered during the migration from Pakistan to India. The film directed by Govind Nihlani with the music rendition from Vanraj Bhatia. It is based on the controversial novel written by Bhishm Sahani which was telecasted on national net work of Doordarshan.

Finally, the film *Roja* (Tamil, 1992) directed by Mani Ratnam with the music scoring by A.R.Rahman is another dimension to such films. The film which begins with a romantic journey of a newly wed couple to Kashmir ends up in a kidnap of the hero by a militant group. The man is a software expert working in a high level secret defence organization where he would de-code some of the militant's messages. They kidnap him to get a similar job done by him. Meanwhile, his wife would appeal to all the military and political leaders for making efforts to get her husband released from the hands of the militants. The film runs into interesting twists and turns amidst dreamy sequences and romantic songs in the backdrop of Kashmir, thanks to the eminent directorial skills of Mani Ratnam. Finally he escapes from the militants on his own and returns to a safe place where Indian military is in a position to give him a cover. The couple finally unites but a lot of interesting questions about Indian political systems and its supposed dual stands on getting people released from the hands of militants would become part of the narrative. The songs are mostly romantic than patriotic which is a paradox compare to the other films in the category.

b. Cross-cultural in terms of inter-religious/inter-caste systems of change

The film *Achanum Bappayum* (Malayalam, 1972), directed by K.S. Sethumadhavan and music scoring was given by Devarajan veers round a simple plot. A Hindu adopts a Muslim child and allows her to follow her own religious practices. Though sounds unnatural and fictitious, the award to the film is very encouraging for there are a number of Muslim as well

as Hindu children who forgetting their origin of religion go in groups as street urchins and look for alms or food at garbage bins. In fact these children are disowned by their own parents for various reasons. Some of them may be runaways too. But, once their identity is neutralized, it is usually up to the parent who adopts the child to allow the religion of the child's choice. In the film, the parent allows the child to follow Muslim tenets as he knows the child belonging to Islamic traditions.

The film *Bhavni Bhavai* (1980) is in Gujarati language, and has a complete cross-cultural message built in its story/plot. Directed by Ketan Mehta with the music scoring by Gaurang Vyas, the film is not only informative but also explorative. The *Bhavai* evolved into one of India's most energetic folk music and dance-dramas. The film is in the form of a story told by a group of Harijans migrating to a city pausing for a night. The film also unravels the mystic and stupid superstitions involved in human sacrifices. It primarily starts with the telling that once a Brahmin migrated to outcaste groups to inform, educate and enlighten them. Afterwards, this group became very enlightened professional folk music and dance experts.

The film *Saptapadi* (Telugu, 1981) is another cross-cultural film from the orthodoxy Brahmin system once prevalent in Andhra Pradesh. Directed by K.Viswanath with the music rendition by K.V.Mahadevan, the film was a superhit. It has several interesting discussions between the orthodoxy Brahmin who is also a temple priest and his friend as to what meant duty, dharma and tradition. The film weaves round a very interesting plot where the son of the orthodoxy Brahmin, after getting married to a beautiful bride, could not treat the spouse as wife. Their marriage life was not consumed as he sees in her the goddess of the temple whom he worships day in and day out. Unable to lead a reasonably happy married life, the woman tries to seek love from some other man which the father of the priest could not appreciate (See Photos 48). A conflict of interests-material vs spiritual arises. At the end however, the priest's son convinces his father to let her go. The film's songs and productive discussions are very informing and enlightening the audiences towards understanding the deeper meaning of Indian traditions which are not meant to destroy but to offer constructive course to human life. The film has a number of hit songs, most of which are weaved around classical temple traditions. The heroine's dance performances reflecting lack of her happiness in conjugal life

and the traditional Carnatic tunes expressing the Goddess in the temple as different manifestations of mother are superbly portrayed.

It is film of caste conflict typical of Indian caste traditions. It was produced by Chiranjeevi, then Megastar of Telugu film industry. The Telugu film *Rudraveena* (1988) was directed by K.Balachander with the music from Ilaiyaraaja. It has a number of superhit songs carrying message to the downtrodden seeking them to self-assert and get over the sedative habits of regular drinking that drains away their physical and economic resources.

In the film the hero, Chiranjeevi is a son of an orthodoxy Brahmin who is incidentally a music exponent also. Chiranjeevi learns classical music from his father and in that sense his father turns his Guru too. But, like his father Chiranjeevi does not accept the caste and social traditions. He wants to reform the Harijans in his village. He regularly goes to their place and tries to discuss with their opinion leaders about the changes they need to undertake to transform their lives. This news creates a gulf of war between both father and son. In the meantime, love blossoms between a Harijan teacher and Chiranjeevi and he ultimately decides to marry her against the wishes of his family. The family conflict, the lethargy and the suspicion with which the Harijans try to look at Chiranjeevi would be the main plot of the film. At the end, the hero succeeds in convincing his father that castes are human created divisions among the people and they need not be taken too serious in the changing society. The film has also won the award for best music direction.

The film *Santa Shishunala Sarifa* (1990) is a Kannada film, highly cross-cultural in its message. Directed by T. S. Nagabharana, the film's music scoring is done by Ilaiyaraaja. The film is about a Muslim adopting a Hindu as his guru where the teacher declares him as Brahmin (See Photos 46, 47 and 49).

c. Biopic films on leading personalities who have impacted on India

There are two biopic films in this category: *Sree Narayana Guru* (Malayalam, 1985), *Sardar* (Hindi, 1993). *Sree Narayana Guru* was directed by P.A.Becker with music scoring by G. Devararajan. However, the film as a biopic has got another award under best male playback singer. It is the portrayal of biography of famous teacher born in Kerala namely-Narayana Guru. He is known for fighting against superstitions and casteist traditions in Kerala matriarchal society. Especially, hailed as teacher for lower caste, distinct from Namboodris,

the traditional Brahmin community, Narayana Guru is credited in bringing unity among all lower castes (See Photos 49).

The film *Sardar* (Hindi, 1993) is another wonderful biopic touching the hearts of Indians. Excellently shot, the film not only expounds the outstanding contributions of Sardar Vallabhai Patel, the Iron Man of India, in bringing a fractured India at the time of independence into a united India. His stubborn and firm policies in dealing with the dominions of India at the time of partition can hardly be overlooked by any one who is keen to know the history of freedom struggle. Patel as the first ever Home Minister and Deputy Prime Minister of India had been a staunch follower of Mahatma Gandhi and credited with the honor of most trusted friend of Mahatma. This iron man makes all the efforts to save the life of Mahatma from being assassinated due to the prior information he received from the detective agencies. Yet, he could not save him. The scenes of Gandhi's assassination and the manner Patel dealt with partition violence followed by merger of dominions into Union of India—are some of the remarkable scenes well-knitted and shot by the director Ketan Mehta.

The film was produced in the backdrop of super success of *Gandhi* (1982) by Richard Attenborough. Till then strangely there was neither a film on Gandhi nor a film on Patel. The spurt of films on national leaders picked up in the aftermath of superb success of *Gandhi* is what any independent critique easily gazes at.

Analysis from data based on questionnaire and focus group discussions

In the questionnaire which we supplied to our specialist respondents in film making, we included questions 3-9, 16, 18, 19, and 20 that relate to the ideas discussed in this chapter.

These questions pertain to the perceived characteristic features and uniqueness we have observed in Indian film musicals. They are: the possibility of classifying them as distinct genre (Q.3), their having positive relationship with the main plot (Q.4), their ability to serve as extended narratives of story/plot of the film (Q.6), the way they carry unique semiotics of Indian culture/cross-culture (Q.7), their ability to generated emotions or *rasabhaavas* or *rasaas* (Q.8) and finally their cross cultural compositions (Q.9). In response to these questions we got very good percentages of strong agreement and agreement from the

respondents. They are: Q.3 (18.1%, 53.8%), Q.4 (1.9%, 37.1%), Q.6 (7.6%, 60%), Q.7 (4.8%, 47.6%), Q.8 (10.5%, 43.8%) and Q.9 (11.4 %, 59%).

In deed we could successfully classify these songs of male, female singers besides the songs of the music directors for which they won the national awards. Most of these categories have been consistent to our earlier classifications in Chapter IV where we dealt with the Golden Lotus awards for two broad categories. We have also observed that the songs for which the awards have been accorded either to male singers or females singers have been very much in relation to the main plot of the story thus constituting extended narratives of the main plot/story.

In fact more than the other questions, Q.7 has greater meaning and relevance for our study. It relates to the semiotics of Indian culture/cross culture embedded in the songs. Most of the classical music directors whether regional or national feature films have some thing common conceptually when it comes to representing similar situations. For instance, music scores coupled with a philosophical or thematic song while travelling in a cart-bullock or horse-is something typical and unique to Indian film direction. Be it a Bengali director or a Telugu director or a Hindi director, certain occasions like partitions, separations, joy travels in to wild locations, etc inevitably have song with music scoring and this song will be either indicative or suggestive of what is happening or what is in store/going to happen or the mood of the people travelling in it. This may perhaps add to our hypothesis (H8) concerning how Indian film musicals constitute a separate genre (Q.3). Eg. *Unnikale Oru Katha Parayaam* (<http://www.youtube.com/watch?v=bEutgsQkr5I>) in the film *Unnikale Oru Katha Parayaam* (1987) sung by K. J. Yesudas; the song *Safal Hogi Teri Aradhana* from the film *Aradhana* (1969) sung by Sachin Dev Burman, .

Similarly songs with a number of signs and symbols suggesting oneness of Indians are very common in Indian feature films. Eg. *Upkaar* (1967) -*Mere Desh Ki Dharti* offered a number of visuals such as Sun rise, white birds flying across the temple, flowing rivers, peasant's plough, peasant's dress worn by the protagonist in the film—all suggest things that can be associated with entire India (Q. 3,Q .7 and Q.9). Not only in patriotic films, even in romantic songs such as *Inji Iduppazhagi* (*Thevar Magan*, 1992) sung by S. Janaki, and in devotional songs also *Vedam Anuvuvuna* (*Saagara Sangamam*, 1983) sung by S. P. Balasubrahmanyam one finds a number of signs and symbols that extend to the entire country as they are not rooted just in the theme/plot of that particular film but they are rooted in

Indian ethos by virtue of their descendancy from Vedic period. One finds even more complicated signs and symbols that are more contextual to deconstruct in the Telugu film *Sitara* (1984) directed by Vamsi.

With respect to questions 16-20, we have also got very strong support in the form of strong agreement and agreement from our respondents. The questions are: i. About less cross culturalism or national integration spirit in the best national award winning film (Q.16), ii. Lack of criterion for judging the best national award winning film (Q.17), Lack of criterion and judgement for judging the best director/music director/singer (Q.18), films not chosen for the awards having more cross-cultural inputs (Q.19), and having less musicals in the best national award winning films (Q. 20).

Strangely the question relating to less-cross culturalism being present in best national award winning film (Golden Lotus), we had an even balance with 45.7% opting to be neutral. On an actual examination of these films, we found that there is indeed cross-culturalism and national integration spirit in the films which won the Golden Lotus under this category. It may not be in terms of the cultural indices as could be perceived through cultural symbols but if one deeply examine, cross-culturalism is notionally (conceptually) present in an abstract form that can be extended to whole nation. The conceptuality here finds its manifestation through a variety of forms as explained in the earlier Chapter p.65. This is no way a suggestion to indicate that the people struggle against any kind of centripetality. Paradoxically, we Indians have a national conscience based on both centripetality (cross-culture) and centrifugality (nation-state core culture) as explained in our operational definitions under 'national integration' in Methodology in p.31. It cannot be equated with 'pan-Americanness' or 'pan-Indianness', in our view.

The strong agreement and agreement per centage is 28% while the disagreement and strong disagreement per centage is 27%. Thus, the respondents answer is very much thought provoking for us to examine it critically and we found to our surprise why there is 45.7% neutrality from the side of the respondents.

As for having a criterion for judging the best national award for a film (Golden lotus award), many respondents strongly felt that there should be a criteria in the form of strong agreement and agreement (18%, 33%). However, the percentage of views expressed as neutral is also no less. About 30.5% expressed neutral view while 18% favored no criteria at all. In our

examination of the films, we found that over decades, the juries had consistently exhibited criteria in choosing the films for Golden Lotus awards and Silver Lotus awards. If one goes through our classification, one would certainly find that the categories emerging from these films based on the themes/plots are almost consistent for Golden Lotus awards and Silver Lotus awards. Compared to Gold Lotus awards which reflected national character, the Silver Lotus awards were more accommodating. In that sense, the juries have a clear grasp what would be the ideal themes to accommodate for each category that is extendable to the audiences of entire India. Coming to the last aspect of finding less musicals/songs in the national award winning films, we found except a few films under this category, majority of other films in both categories of Golden Lotus Awards and Silver Lotus awards have a number of musicals/songs that have an impact on the national integration and cross-culturalism.

In relation to our questionnaire, we addressed the questions related to the above through an opening ending questionnaire to one of the pioneers of research in film studies in India Professor Ashish Rajadhyaksha. Excerpts related to this part of the chapter are furnished below.

Ashish Rajadhyaksha, Centre for Studies of Culture and Society

Film songs were used for national integration. It can be said that there is a conscious use of cinema for creating cultural ambassador for integration. If you look at songs like *Sare Jahan Se Achha*, *Jana Gana Mana*, *Mile Sur Mera Tumhara*, it a conscious used for national integration. Some other songs can also be listed like *Aab Tumhare Hawale Watan Sathiya*, from the film *Haqeeqat* (1964) is a good example of a song that contributes towards the formal production of national integration. I think an important question is do / does cinema unintentionally play a role of national integration - - that is not part of its consciousness.

All these songs that you have given as an example can play the role of national integration, and they are intended to. There are many songs through the period of independence, and before independence that are linked to the freedom movement. *Aaj Himalay Ki Choti Se - Door Hato Ai Duniya Walo* from the film *Kismet* (1943) is an example. *Sare Jahan Se Achha* itself is used and *Vande Mataram* was also used in the film *Anand Math* (1952) and *Ae Mere watan ki logon* though not a film song was written by a film composer C. Ramachandra and sung by Lata Mangeshkar.

The role of music directors is very interesting. There are schools of Indian cinema. This also relates to the different film practices that exist in different parts of India and the migration of music directors among themselves. So, you have an entire Tamil school of film making in Bombay. AR Rahman is a recent example and there are many actors, singers, composers, directors that go back to the 1920. And some are making Hindi films in the Chennai studios. Then you have the Bengali schools of Bombay Cinema starting with the New Theatre group. You also have the Lahore school of Bombay film which has its own music composers and lot of them have moved into Bombay after the partition. And the impact of the partition on Bombay cinema is pretty strong.

Music composer like Salil Chowdhury brings somewhat a tradition of popular militant Bengali composer into Bombay and also Bimal Roy and Hrishikesh Mukherjee. So Bombay Cinema as such is actually a series of practices sometimes convey through the city. Mostly the capacity of these regional practices is to enhance national distribution. So it is an economic question. The question of culture as a result of doing that and in the course of producing national market also produces a cultural nepotism. That's argued.

Especially Lata Mangeshkar, Yesudas, S.P. Balasubrahmanyam have sung in various languages. Lata has practically sung in every Indian language. So it is partly a role of national integration of popular culture. Even Hemanta Kumar for example people in Bombay won't know that he is Rabindra Sangeet singer and Rehman who travels and does group composition in different languages as much as they move into different traditions. So, what is very interesting is that when you are looking at something like cinema you are looking at different schools of film making, different schools of music making, which take from their own popular practices and so on and create a music which seems to have national resonance.

Similarly we addressed the same open ending questionnaire to other eminent faculty members of Film and Television Institute of India, Pune. Their excerpts are given below.

Indranil Bhattacharya, Film and Television Institute of India, Pune

The cross culturalism has always been there primarily because cinema in the early days was largely dependent on literature, especially during the studio period. If you look at the output of say big theatres like New Theatres, lot of the films were based on classic literatures one well known example is *Devdas*. And some of the early films are made in two, three languages. It may be Marathi- Hindi or Bangla- Hindi.

In the studios there are people from various communities working together and also because the output is in two different languages oriented towards two different cultures. So from the early days cross culturalism existed; this is not a recent phenomenon. I think cross-cultural phenomenon would have possibly been more in Prabhat Studios, New Theatres, Gemini Studios making films in dual language. And to feed the needs and accommodate the dual language productions there is the necessity of having technicians and stars across cultures coming to work under the same umbrella. That was a very a common practice.

Even in the case of film songs it follows the same argument because of the fact that the same song, the same tune and some metrical pattern would be in different languages. And the tune would be a Bengali music composer and the lyricist a Marathi writer. So there was a lot of exchange of that kind. And also the early film music was dependent on classical music and classical music across North India is the same apart from the different *gharanas*. So a *raga* based film song or a film song based on a rudimentary form of a *raga* would be easily recognized whether it is in Bengal, Uttar Pradesh, Gujarat or Maharastra. So, one bonding factor is early Indian music's dependence on Indian classical music and folk music. And lot of this folk music traditions are also cross boundary between so called provinces. And we also have to understand that these provinces in the current form were also not clear in early phases of Indian cinema, Maharastra, Madhya Pradesh or Chattisgarh that have been carved out of Madhya Pradesh, the East Bengal, West Bengal boundary. Lot of Sachin Dev Barman's tune comes from what we would call as East Bengal which is now largely Bangladesh. So, all these boundaries that have formed, geo-political boundaries, social boundaries are crossed by folk musicians say from Gujarat to Rajasthan or from Madhya Pradesh to Maharastra. The borders are not very distinct to them. So these folk musics and classical music was a kind of a bonding factor that continued till today to the cross cultural flows.

If we are to taste the cultural awareness of people from various part of India say if I am to ask a person from the Southernmost part of Tamil Nadu a question on *qawali*, which is very North Indian, he or she may not know. Similarly if I ask about Hornbill festival to someone from Western part of India, most of them may not have heard about it or say about Shankardev many would not have heard about him. So the cultural awareness is so low and in this context *Bollywood* does create a certain assemblage of unity.

Music directors like SD Burman has brought folk music of North-Eastern India and Bengal into *Bollywood*; Naushad bringing Punjabi sensibilities etc. So what we know as Bollywood is very hybrid in nature. The language spoken in Bollywood film, nobody speaks in Northern India; it is a very cosmetic version of Hindi or the official Hindi language. So there is nothing called a pure Bollywood music because it is a fusion of various cultural forms. Salil Chowdhury, SD Burman, Naushad or Shankar-Jaikishan, Majnu Sultanpuri, C Ramachandra each of them brings sensibilities from their own native place.

The singers play their own part as well. Say Balasubramaniam or Yesudas singing Hindi songs, they were simply phenomenal. There are Bengali songs sung by Lata and Asha Bhosle in flawless Bengali accent. You can't even make out that they don't know Bangla. There are singers and musician which have sung and compose in different languages of the country.

But I am also cynical about the notion of national integration as it is itself a problematic concept. There are scholarly works that scrutinize the concept of nationality and nationalism by Benedict Anderson or Partha Chatterjee and other political philosophers. How cohesive is the idea of nation- state and so on? Cinema can foster the idea of pan Indianness to an extent but in many cases I feel that it can be cosmetic without much deep impact.

Sandeep Chatterjee, Film and Television Institute of India, Pune

I believe that film songs contribute to national integration but most of these songs you can see during the post independence era, Nehruvian era. But right now I don't see that working any more. Post 1990s you would find very few songs that works towards national integration.

Cross- culturalism happen maximum through music composers that you have mentioned as example, more through their music and sometimes in subtle ways. SD Burman and Salil Chowdhury were simply fantastic in these areas. Not only national they are international in character. For example Salil Chowdhury adapted Western classic like Mozart's 48 symphony in composing Hindi film songs. That is why I believe Hindi film songs are so rich and it gives Indian cinema a certain identity. You find reflections of so many cultures in it.

These excerpts together with our questionnaires administered and addressed through open ending mode to eminent professionals/academics in the field largely supported our hypotheses both in terms of presence of cross-cultural indices as well as conceptual/notional extension of Indian cinema considerably influencing national integration or bringing a sense of oneness by shared beliefs, customs and traditions.